

# Black Sabbath

Play 7 Songs with Tab and Sound-alike CD Tracks

Black Sabbath

Children of the Grave

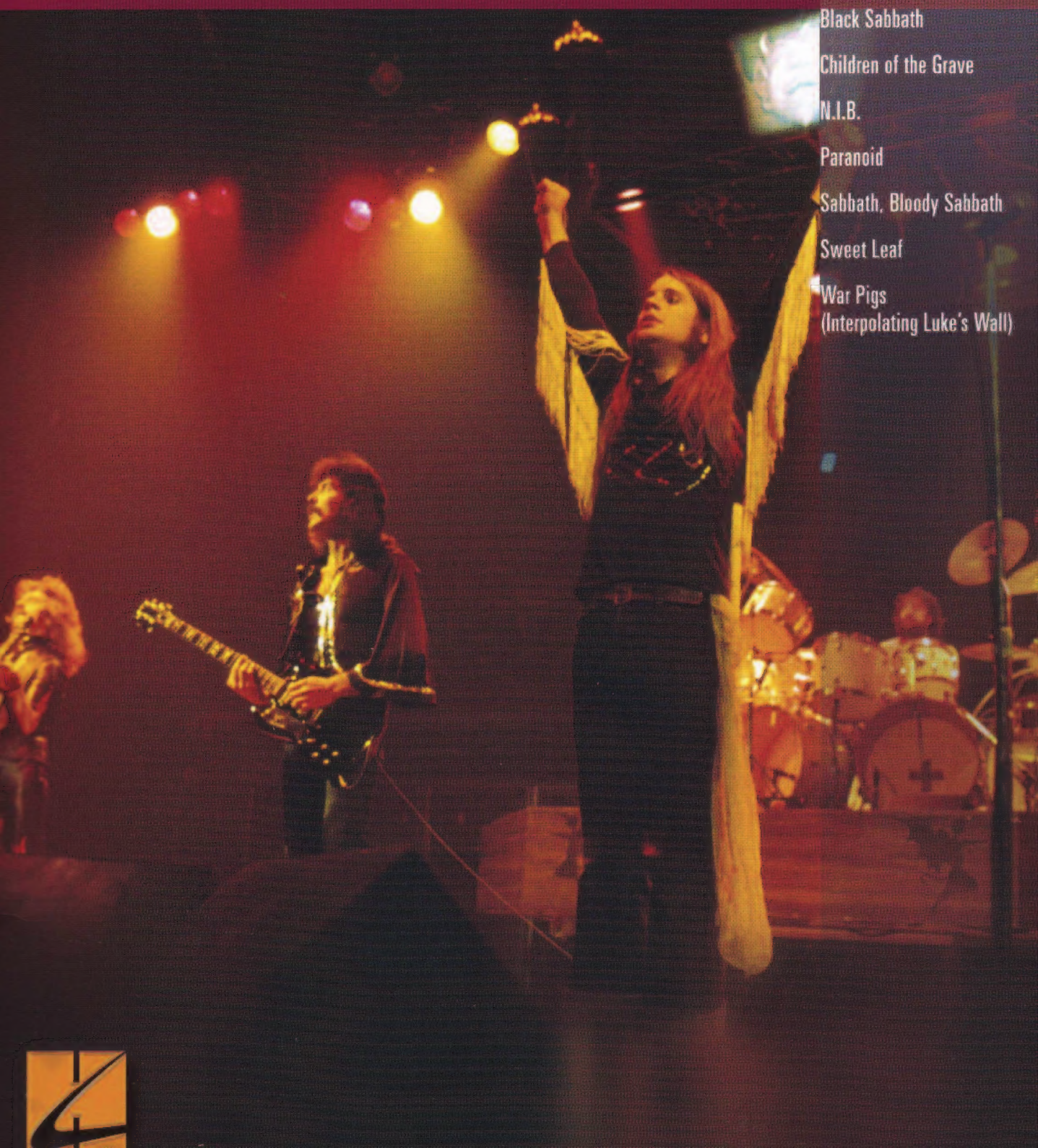
N.I.B.

Paranoid

Sabbath, Bloody Sabbath

Sweet Leaf

War Pigs  
(Interpolating Luke's Wall)



# Guitar Notation Legend

Notes:

Strings: E A D G B E

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

(*accent*)

- Accentuate note (play it louder)

(*staccato*)

- Play the note short

**D.S. al Coda**

- Go back to the sign (S), then play until the measure marked "To Coda", then skip to the section labelled "Coda."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**VIBRATO BAR DIVE AND RETURN:**

The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

## Additional Musical Definitions

**Fill**

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**N.C.**

- No Chord

- Repeat measures between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



# Black Sabbath

## CONTENTS

Page	Title	Demo Track	Play-Along Track
2	Black Sabbath	1	2
14	Children of the Grave	3	4
20	N.I.B.	5	6
26	Paranoid	7	8
7	Sabbath, Bloody Sabbath	9	10
32	Sweet Leaf	11	12
38	War Pigs (Interpolating Luke's Wall)	13	14
	TUNING NOTES	15	

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# Black Sabbath

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

## Intro

Slow Rock ♩ = 68

G5 N.C. G5 N.C.

*mf*  
w/ dist.

*tr*

TAB

5 5 4 (5) 5 4

3 3 3 3

To Coda

G5 N.C. G5 N.C.

*tr*

5 5 4 (5) 5 4

3 3 3 3

5 5 4 5 4

3 3 3 3

## Verse

N.C.

1. What is this that stands be - fore me?

2. See additional lyrics

5 5 4 5 4

3 3 3 3

Phasgen

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Fig - ure in black — which points — at me. —

Turn 'round quick and start — to run. —

Find out I'm — the cho - sen one. — Oh, no! —

*2nd time, D.C. al Coda*

**Coda**

**Interlude**  
**Faster** ♩ = 126  
 N.C.

G5

P.M. —

Is it the \_\_\_\_\_ end \_\_\_\_\_ my \_\_\_\_\_ friend? \_\_\_\_\_

P.M. -----

3 3 3 6 3 5 6 3 5 6 3 5 3 3 3 6 3 5 6 3 5 6 3 5 3 3 3 6 3 5 6 3 5 6 3 5

Sa - tan's com - in' \_\_\_\_\_ 'round \_\_\_\_\_ the bend. \_\_\_\_\_

P.M. -----

3 3 3 6 3 5 6 3 5 6 3 5 3 3 3 6 3 5 6 3 5 6 3 5 3 3 3 6 3 5 6 3 5 6 3 5

Peo - ple run - nin' \_\_\_\_\_ 'cause \_\_\_\_\_

P.M. -----

3 3 3 6 3 5 6 3 5 6 3 5 3 3 3 6 3 5 6 3 5 6 3 5 3 3 3 6 3 5 6 3 5 6 3 5

\_\_\_\_\_ they're scared. \_\_\_\_\_ You

P.M. -----

3 3 3 6 3 5 6 3 5 6 3 5 3 3 3 6 3 5 6 3 5 6 3 5 3 3 3 6 3 5 6 3 5 6 3 5

peo - ple bet - ter go and be - ware. No, no,

P.M.

please, no.

G Gm7 G Gm7

P.M.

Guitar Solo

G Gm7 G Gm7

G Gm7 G Gm7

8va loco

G Gm7 G

8va

8va -----

Gm7 G Gm7

1 15 18 15 17 15 17 15 15 17 15 17 15 17 15 18 18 18

[illegible]

### Additional Lyrics

2. Big black shape with eyes of fire,  
Telling people their desire.  
Satan's sitting there, he's smiling.  
Watches those flames get higher and higher.  
Oh, no, no, please God help me!

# Sabbath, Bloody Sabbath

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Tune down 1 1/2 steps:  
(low to high) C $\sharp$ -F $\sharp$ -B-E-G $\sharp$ -C $\sharp$

## Intro

Moderately slow Rock ♩ = 66

D5 E5 D5 E5 C5 D5 E5 G5 E5

*f* w/ dist. P.M. - -| P.M. - -| P.M. - -| P.M. - -| P.M. - -|

TAB

D5 E5 D5 E5 C5 D5 E5 G5 E5

P.M. - -| P.M. - -| P.M. - -| P.M. - -| P.M. - -|

## Verse

D5 E5 D5 E5 C5 D5 E5 G5 E5

1. You see right through dis-tort-ed eyes, — you know you have to — learn. —  
2. See additional lyrics

P.M. - -| P.M. - -| P.M. - -| P.M. - -| P.M. - -|

D5 E5                      D5 E5                      C5 D5 E5                      G5 E5

The ex - e - cu - tion of your mind — you real - ly have to — turn. —

P.M. - - |      P.M. - - |      P.M. - - |      P.M. - - |      P.M. - - |

0 9 7 7 9 7 7 0 9 7 7 9 0 0      5 7 9 12 9 9 9 7 7

D5 E5                      D5 E5                      C5 D5 E5                      G5 E5

The race is run, the book is read, the end be - gins to — show. —

P.M. - - |      P.M. - - |      P.M. - - |      P.M. - - |      P.M. - - |

0 9 7 7 9 7 7 0 9 7 7 9 0 0      5 7 9 12 9 9 9 7 7

D5 E5                      D5 E5                      C5 D5 E5                      G5 E5

The truth is out, the lies are old, but you don't want to — know. —

P.M. - - |      P.M. - - |      P.M. - - |      P.M. - - |      P.M. - - |

0 9 7 7 9 7 7 0 9 7 7 9 0 0      5 7 9 12 9 9 9 7 7

**Chorus**  
A7sus2                      G                      G#

No - bod - y — will ev - er let you — know

12 12 12 12 12 12 12 12 12      12 12 12 12 12 12 12 12 13

12 12 12 12 12 12 12 12 12      12 12 12 12 12 12 12 12 13

14 14 14 14 14 14 14 14 14      12 12 12 12 12 12 12 12 13

12 12 12 12 12 12 12 12 12      10 10 10 10 10 10 10 10 11



# Guitar Solo

D5 E5 D5 E5 C5 D5 E5 G5 E5

D5 E5 D5 E5 C5 D5 E5 G5 E5

D5 E5 D5 E5 C5 D5 E5 G5 E5

## Interlude

D5 E5 D5 E5 C5 D5 E5 G5 E5

A5 E5 D5 E5 D5 E5 D5

A5 E5 D5 E5 D5 C5 D5 B5

P.M. -|

**Bridge**

N.C. G5 F#5G5F#5G5N.C. G5 F#5G5 G#5 N.C. G5 F#5G5F#5G5N.C. G5F#5G5 G#5

Where —  
See additional lyrics

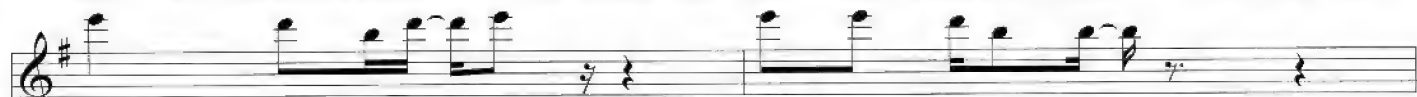
P.M. -| P.M. P.M. P.M. -| P.M. P.M.

N.C. G5 F#5G5F#5G5N.C. G5 F#5G5 G#5 N.C. G5 F#5G5F#5G5N.C. G5F#5G5 G#5

— can you run — to? What more can you do? —

P.M. -| P.M. P.M. P.M. -| P.M. P.M.

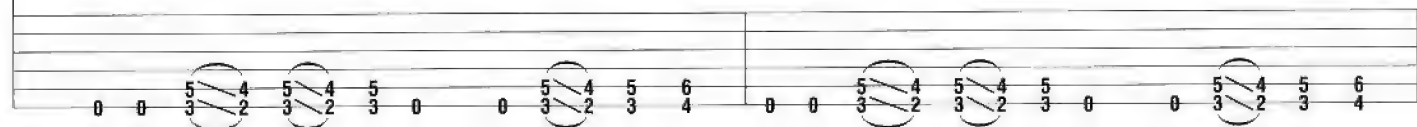
N.C. G5 F#5 G5 F#5 G5 N.C. G5 F#5 G5 G#5 N.C. G5 F#5 G5 F#5 G5 N.C. G5 F#5 G5 G#5



No more to-mor - row, life is kill-ing you. \_



P.M. -1 P.M. P.M. P.M. -1 P.M. P.M.



0 0 5/3 4/2 5/3 4/2 5 0 0 5/3 4/2 5 6 0 0 5/3 4/2 5/3 4/2 5 0 0 5/3 4/2 5 6

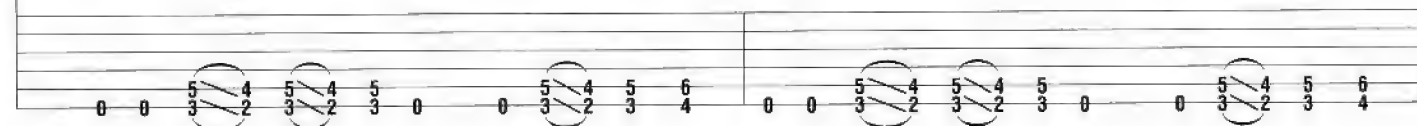
N.C. G5 F#5 G5 F#5 G5 N.C. G5 F#5 G5 G#5 N.C. G5 F#5 G5 F#5 G5 N.C. G5 F#5 G5 G#5



Dreams turn to night - mares, heav - en turns to hell. \_



P.M. -1 P.M. P.M. P.M. -1 P.M. P.M.



0 0 5/3 4/2 5/3 4/2 5 0 0 5/3 4/2 5 6 0 0 5/3 4/2 5/3 4/2 5 0 0 5/3 4/2 5 6

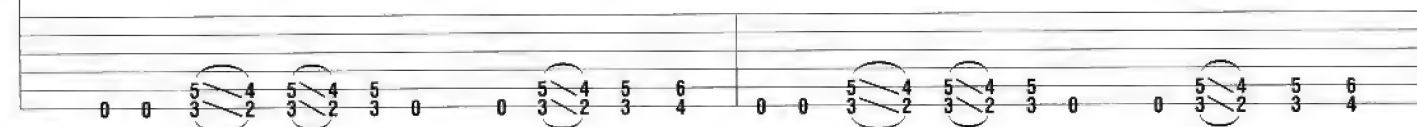
N.C. G5 F#5 G5 F#5 G5 N.C. G5 F#5 G5 G#5 N.C. G5 F#5 G5 F#5 G5 N.C. G5 F#5 G5 G#5



Burned out con-fu - sion, noth - ing more to tell, \_ yeah. \_



P.M. -1 P.M. P.M. P.M. -1 P.M. P.M.



0 0 5/3 4/2 5/3 4/2 5 0 0 5/3 4/2 5 6 0 0 5/3 4/2 5/3 4/2 5 0 0 5/3 4/2 5 6

N.C. E5 D5 C5 N.C. E5 D5 C5 N.C.

2 2 2 0 2 2 9 7 5 5 0 3

1. 2. E5 D5 C5 D5 B5 B5

2 2 2 0 2 2 9 7 5 7 5 4 2

*Repeat and fade*

**Outro**  
Double-time feel  
B5

(4 4 2) 4 4 2 0 2 2 4 4 2 0 2 2 2 5

### Additional Lyrics

2. The people who have crippled you,  
You wanna see them burn.  
The gates of life have closed on you  
And there's just no return.  
You're wishing that the hands of doom  
Could take your mind away,  
And you don't care if you don't see  
Again the light of day.

*Bridge* Ev'rything around you, what's it coming to?  
God knows as your dog knows,  
Bog blast all of you.  
Sabbath, bloody Sabbath,  
Nothing more to do.  
Living just for dying,  
Dying just for you, yeah.



Verse

E5 G5 E5

1. Rev - o - lu - tion in \_\_\_\_ their minds, \_\_\_\_ the chil-dren start \_\_\_\_ to march \_\_\_\_  
 2., 3. See additional lyrics

P.M.

0 0 7 7 7 0 0 7 7 7 0 0 7 7 7 0 5 0 0 7 7 7 0 0 7 7 7 0

G5 E5 G5

\_\_\_\_ a - gainst the world \_\_\_\_ in which they have to live \_\_\_\_ in. Oh, the

P.M.

0 0 7 7 7 0 5 0 0 7 7 7 0 0 7 7 7 0 0 7 7 7 0 0 7 7 7 0 5

E5 G5 E5

hate that's in \_\_\_\_ their hearts. \_\_\_\_ They're tired of be - ing pushed \_\_\_\_

P.M.

0 0 7 7 7 0 0 7 7 7 0 0 7 7 7 0 5 0 0 7 7 7 0 0 7 7 7 0

G5 E5 G5

\_\_\_\_ a - round \_\_\_\_ and told \_\_\_\_ just what \_\_\_\_ to do, \_\_\_\_ They'll

P.M.

0 0 7 7 7 0 5 0 0 7 7 7 0 0 7 7 7 0 0 7 7 7 0 0 7 7 7 0 5

E5 G5 E5

fight the world un - til they've won and love comes flow - ing through. —

3 3 3 3 3

P.M. —————

0 0 7 7 7 0 0 7 7 7 0 0 7 7 7 0 0 7 7 7 0 0 7 7 7

Interlude

E5 G5 C5 D5

Yeah! —

3 3 3

P.M. —————

0 0 0 0 0 0 0 0 0 0 12 10 14 12 17 15 17 15 10 8 10 8 10 8 10 8 12 10

1.

To Coda

E5 C5 B5

3 3 3

P.M. —————

12 10 12 10 12 10 (12) 10 0 0 7 7 7 0 0 7 7 7 0 0 7 7 7 0 0 7 7 7 10 8 9 7

2.

E5 C5 B5

3 3 3

P.M. —————

0 0 7 7 7 0 0 7 7 7 0 0 7 7 7 10 8 9 7 (12) 10 12 10 (12) 10

**Half-time feel**  
N.C.

3 3 3 3 *Play 4 times* E5

0 3 0 1 0 1 2 2 0 3 0 1 2 2 1 0

G5 E5 B5 B $\flat$ 5 B5 C $\sharp$ 5 D5 E5 G5 E5 D5

17 15 14 12 X 9 8 6 8 6 9 7 11 9 12 10 14 12 17 15 14 12 X 12 10

C $\sharp$ 5 D5 E5

*\*End half-time feel*

3 3

P.M.

11 9 11 9 12 10 0 0 7 0 7 0 0 0 7 0 7 0 0

*\*2nd time*

C5 B5 E5 C5 B5

*D.S. al Coda (no repeat)*

3 3 3 3

P.M.

0 0 7 0 7 0 10 8 9 7 0 0 7 0 7 0 0 0 7 0 7 0 0 0 7 0 7 0 10 8 9 7

$\oplus$  Coda

D5

**Guitar Solo**  
E5

3 3 3 3

1 1 1 1 1 1/2

(12) 10 12 10 12 10 0 12 15 12 15 12 15 12 15 15 12 12 15 12 14 (14) 12 14 12 14 12 14 12

First system of musical notation. The treble clef staff contains a sequence of eighth notes, mostly beamed in groups of three, with a key signature of one sharp (F#). The bass clef staff contains a sequence of numbers (14, 12, 15, 12, 15, 12, 14, (14), 12, 14, 12, 14, 12, 14, 12, 14, 12, 14) with arrows indicating fingerings (1, 12, 15) and slurs.

Second system of musical notation. The treble clef staff continues the sequence of eighth notes, including a flat (Bb) in the key signature. The bass clef staff continues the sequence of numbers (15, 12, 15, 12, 15, 12, 15, 15, 12, 15, 12, 15, 14, 12, 14, 12, 14, 12, 14, 12, 14) with arrows indicating fingerings (1, 12, 15) and slurs.

Third system of musical notation. The treble clef staff features triplets of eighth notes and a dashed line labeled "8va" indicating an octave shift. The bass clef staff contains numbers (12, 14, 12, 14, 12, 10, 12, 10, 12, 12, 14, 12, 12, 14, 12, 14, 12, 15, 12, 12, 17, 15) with arrows indicating fingerings (1, 12, 14) and slurs.

Fourth system of musical notation. The treble clef staff includes a dashed line labeled "8va" and a section marked "loco" with a flat (Bb). The bass clef staff contains numbers (17, 18, 17, 15, 17, 18, 17, 15, 17, 18, 17, 15, 17, 15, 17, 15, 17, 15, 16, 14, 12, 14, 12, 14, 12, 14, 12, 14) with arrows indicating fingerings (1, 12, 14) and slurs.

Fifth system of musical notation. The treble clef staff continues the sequence of eighth notes, including a flat (Bb). The bass clef staff contains numbers (15, 12, 15, 12, 14, (14), 12, 14, 12, 14, 12, 14, 12, 14, 12, 15, 12, 15, 12, 15, 12, 15, 14, 12, 14) with arrows indicating fingerings (1, 12, 15) and slurs.



# N.I.B.

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

## Intro

Moderately ♩ = 104



(Bass) 4

E5 D5 E5 G5 F#5

f w/ dist.

T  
A  
B

14 14 12 14 17 16  
12 12 10 12 15 14

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

Oh, yeah.

14 14 12 14 14 12 14 17 16 14 14 12 14 12 14 12 14 12 14

14 12 14 12 15 14 12 10 12 12 12 10 12 12 14 12 14

## Verse

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

1. Some peo - ple say my love can - not be true. Please be - lieve me, my love,  
2., 3., 4. See additional lyrics

14 14 12 14 17 16 14 14 12 14 17 16 14 14 12 14 17 16

12 12 10 12 15 14 12 12 10 12 12 12 10 12 12 14 12 14

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

and I'll show you. I will give you those things you thought un - real.

14 14 12 14 12 14 12 14 14 12 14 17 16 14 14 12 14 17 16

12 12 10 12 15 14 12 12 10 12 12 12 10 12 12 14 12 14

1.

## Interlude

N.C.(E5)

E5 D5 E5 G5 F#5 E5 D5 E5

The sun, the moon, the stars all bear my seal.

14 14 12 14 17 16 14 14 12 14 (14) 5 7 5 7 7 5 7 7

To Coda 1

(D5)

(C5)

(B5)

2.

## Bridge

E5

D5

C5

B5

Your love for me has just got to be real

14 12

X X 12 10

X X 10 8

X X 9 7

X X

E5

D5

C5

B5

be - fore you know the way I'm go - in' to feel,

14 12

X X 12 10

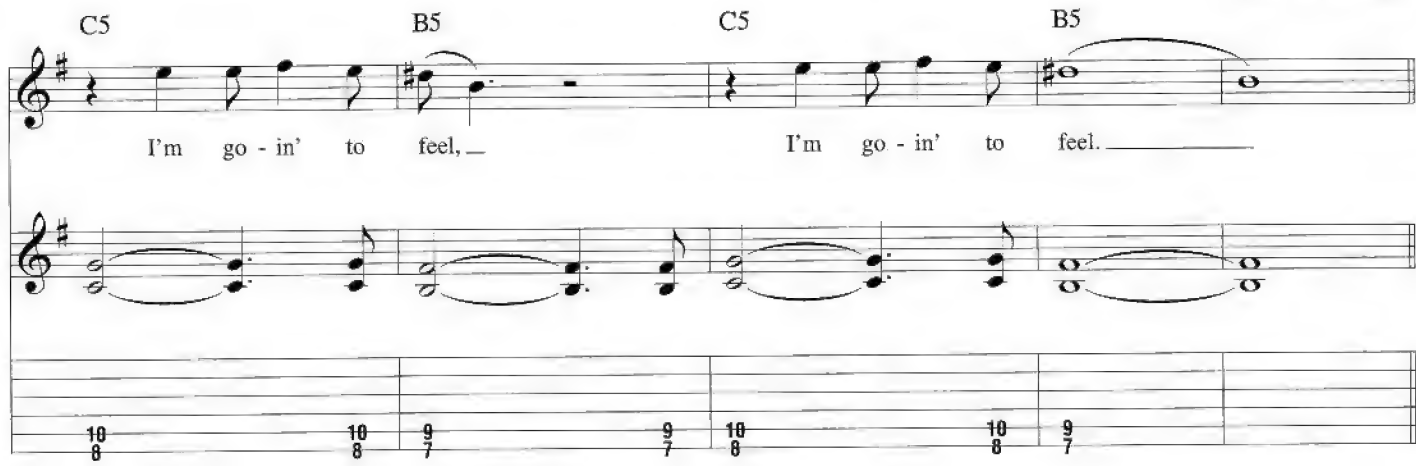
X X 10 8

X X 9 7

9 7

C5 B5 C5 B5

I'm go - in' to feel, — I'm go - in' to feel. —

 Coda 1

N.C.(E5) (D5) (C5)

(B5) (E5) (D5)

(C5) (B5) (E5)

(D5) (C5) (B5) (E5)



(D5) (C5) (B5)

3

15 12 15 12 15 12 15 12 14 12 15 12 15 12 14 14 14 14 14 12 14 12 14 12 14 12 (14) 12

♩ Coda 2

Interlude

B5

feel. \_\_\_\_\_

9 7

E5 D5 E5 G5 F#5

14 14 12 14 17 16  
12 12 10 12 15 14

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

Oh, yeah.

14 12

14 14 12 14 14 12 14 17 16 14 14 12 14 12 14 12 14 12 14 12 14

12 12 10 12 15 14 12 12 10 12 12 14 12 14 12 14

Verse

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

5. Now I have you with me un - der my pow'r. Our love grows stron - ger now

12 12 12 12

14 14 12 14 17 16 14 14 12 14 14 12 14 17 16  
12 12 10 12 15 14 12 12 10 12 12 14 12 14 12 14

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

with ev - 'ry hour. Look in - to my eyes you'll see who I am.

E5 D5 E5 G5 F#5 E5 D5 E5

My name is Lu - ci - fer please take my hand.

**Outro**  
N.C.(E5)

(D5) (C5) (B5)

(E5) (D5) (C5)

(B5) (E5) (D5)



# Paranoid

Words and Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler

## Intro

Fast Rock ♩ = 164

## Verse

E5 N.C. E5

Play 4 times

1. Fin-ished with — my wom-  
4. See additional lyrics

*f*  
w/ dist.

slight P.M.

TAB

12	14	12	14	12	14	12	14	12	14	14	14	14	14	14	14	14	14
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

PhasgeN

D5 G5 D5 E5 Em7

- an 'cause — she could - n't help — me with my mind.

slight P.M.

14	14	14	14	14	14	14	14	12	12	12	12	12	12	12	12	12	12	12	12	14	12
14	14	14	14	14	14	14	14	12	12	12	12	12	12	12	12	12	12	12	12	14	12
12	12	12	12	12	12	12	12	10	10	10	10	10	10	10	10	10	10	10	10	12	12

E5 D5

Peo - ple think — I'm in - sane be - cause I — am frown - ing

slight P.M.

14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	12	12	12	12	12	12	12	12	12
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	10	10	10	10	10	10	10	10	10

G5 D5 E5 E5 C5 D5 E5

all the time.

slight P.M. -----

12 12 14 14 10 12 14 14 10 12 14 14 14 14 14 14 14 14 14 14

12 12 10 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Verse

E5

2. All day long — I think — of things — but

5. See additional lyrics

slight P.M. -----

slight P.M. -----

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

D5 G5 D5 E5 Em7 E5

noth - ing seems — to sat - is - fy. Think I'll lose — my mind —

slight P.M. -----

slight P.M. -----

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

To Coda

D5 G5 D5 E5

— if I — don't find — some - thing — to pac - i - fy.

slight P.M. -----

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

## D5

E5  
 D5  
 Can you help me occupy my brain?

14  
14  
12

12  
12  
10

## D5

[illegible]

## E5

[illegible]

G5 D5 E5 Em7 E5

I can't find. I can't see the things that make true hap -

slight P.M. -----

12	12	14	12	14	14	14	14	14	14	14	14	14	14	14	14	14
12	12	14	12	14	14	14	14	14	14	14	14	14	14	14	14	14
10	10	12		12	12	12	12	12	12	12	12	12	12	12	12	12

**Guitar Solo**

D5 G5 D5 E5 E5

- pi - ness, I must be blind.

slight P.M. -----

12	12	12	12	12	12	12	12	12	12	12	12	14	14	0	0
12	12	12	12	12	12	12	12	12	12	12	12	14	14		
10	10	10	10	10	10	10	10	10	10	10	10	12	12		

1 1/2

9 (9) 7 (7) 9

D5 G5 D5 E5 Em7

(9) 9 7 9 7 9 7 5 7 5 7 5 7 7 5 7 7

E5 D5

5 7 7 9 7 9 9 7 9 8 10 10 (10) 8 10 (10) 8 10 8 9 9

G5 D5 E5 Em7 E5

D5 G5 D5 E5 Em7

E5

D5 G5 D5 E5 Em7 Interlude E5

slight P.M. -----

2nd time, D.S. al Coda (take repeat)

D5 G5 D5 E5 Em7

slight P.M. -----

# ⊕ Coda

## Outro

E5

slight P.M. -----

14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

D5

G5 D5

E5

Em7

E5

slight P.M. -----

slight P.M. -----

12	12	12	12	12	12	12	12	12	12	14	12	14	14	14	14	14	14
12	12	12	12	12	12	12	12	12	12	14	12	14	14	14	14	14	14
10	10	10	10	10	10	10	10	10	10	14	10	12	12	12	12	12	12

D5

G5 D5

E5

slight P.M. -----

14	14	14	14	14	14	14	14	12	12	12	12	12	12	12	12	12	12	14
14	14	14	14	14	14	14	14	12	12	12	12	12	12	12	12	12	12	14
12	12	12	12	12	12	12	12	10	10	10	10	10	10	10	10	10	10	12

## Additional Lyrics

4. Make a joke and I will sigh  
And you will laugh and I will cry.  
Happiness I cannot feel  
And love to me is so unreal.
5. And so as you hear these words  
Telling you now of my state.  
I tell you to enjoy life,  
I wish I could but it's too late.

# Sweet Leaf

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro  
Moderately slow Rock ♩ = 74

(Coughing) 4 sec.

A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5

Al - right - now!  
I love - you,  
Come on - now,

4 sec.

*f*  
w/ dist.

T  
A  
B

7 7 X X 12 11 10 X 10 12 7 7 X X 12 11 10 X 10 12  
5 5 X X 10 9 8 X 8 10 5 5 X X 10 9 8 X 8 10

A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5

Won't you lis - ten?  
oh, you know it.  
try it out. —

7 7 X X 12 11 10 X 10 12 7 7 X X 12 11 10 X 10 12  
5 5 X X 10 9 8 X 8 10 5 5 X X 10 9 8 X 8 10

A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5

1. When I — first  
2., 3. See additional lyrics

7 7 X X 12 11 10 X 10 12 7 7 X X 12 11 10 X 10 12  
5 5 X X 10 9 8 X 8 10 5 5 X X 10 9 8 X 8 10

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## Verse

A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5

met you, did - n't re - al - ize. I can't for - get

A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5

you, or your sur - prise. You in - tro - duced

A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5

me to my mind and left me

A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5

want - ing you and your kind. Oh, yeah.

## Interlude

Interlude

A5 G5 C5 E5 A5 G5 C5 E5 A5

7 5 5 3 10 8 14 12 7 5 7 5 7 5 5 3 10 8 14 12 7 5 7 5

## Bridge

Faster ♩ = 173

[illegible]

The Rose Tree

C#

N.C.

7/4

**Guitar Solo**  
N.C.

1., 2.

3.

*D.S. al Coda*

C#5 A5 G#5 G5

# ♩ Coda

A5

D5 D $\flat$ 5 C5

D5 A5

D5 D $\flat$ 5 C5

D5

Come on, — now. —

A5

D5 D $\flat$ 5 C5

D5

A5

D5 D $\flat$ 5 C5

D5

Whoa, — yeah. — Throw me out, ba - by, — al -

A5

D5 D $\flat$ 5 C5

D5

A5

D5 D $\flat$ 5 C5

D5

right. — Whoa, yeah. — Oh, won't you find the sweet —

A5

D5 D $\flat$ 5 C5

D5

A5

D5 D $\flat$ 5 C5

D5

— leaf? Whoa, — yeah. — Al — right. —

*Begin fade*

A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5

Yeah, — yeah, — yeah, — oh, — try — me —

7 5 7 5 X X 12 11 10 X 10 12 7 7 X X 12 11 10 X 10 12

A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5

out. — I love ya sweet leaf, oh.

7 5 7 5 X X 12 11 10 X 10 12 7 7 X X 12 11 10 X 10 12

A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5

*Fade out*

7 5 7 5 X X 12 11 10 X 10 12 7 7 X X 12 11 10 X 10 12

*Additional Lyrics*

2. My life was empty, forever on a down.  
Until you took me, showed me around.  
My life is free now, my life is clear.  
I love you sweet leaf, though you can't hear.
3. Straight people don't know what you're about.  
They put you down and shut you out.  
You gave to me a new belief.  
And soon the world will love you, sweet leaf.

# War Pigs (Interpolating Luke's Wall)

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

## Pre-Intro

Slowly ♩ = 56

E5

First system of musical notation for the Pre-Intro. The staff is in E major (three sharps) and 12/8 time. It begins with a forte (*f*) dynamic and a wavy line indicating distortion. The melody consists of eighth and quarter notes, with a long note in the final measure of the system. Chord symbols D and E are placed above the staff. The guitar tablature below shows fret numbers 7, 0, 5, 7, 7, 5, 6, 7, 6, 7, 0, 0.

Second system of musical notation. The melody continues with similar rhythmic patterns. Chord symbols D and E are present. The guitar tablature shows fret numbers 6, 7, 0, 5, 7, 7, 5, 6, 7, 6, 7, 0, 0.

Third system of musical notation. The melody continues. Chord symbols E5, D, and E5 are present. The guitar tablature shows fret numbers 9, 7, 0, 5, 7, 7, 5, 9, 9, 9, 9, 0, 0, 0, 0.

Fourth system of musical notation, ending with a 4/4 time signature. The melody features triplets and more complex rhythmic patterns. Chord symbols D5, E5, and D5 are present. The guitar tablature shows fret numbers 9, 7, 0, 9, 7, 9, 9, 7, 5, 7, 5, 7, 5, 9, 9, 9, 7, 5.

# Intro

Faster ♩ = 88

D5 E5

D5 E5

## Verse

D5 E5

D5 E5

1. Gen-'rals gath-ered in their mass-es, \_\_\_\_\_ just like witch-es at black

2. See additional lyrics

D5 E5

mass-es, \_\_\_\_\_ E-vil minds that plot de-struction, \_\_\_\_\_

D5 E5

D5 E5

sor-cer-er \_\_\_\_\_ of death's con-struction, \_\_\_\_\_ In the fields the bod-ies

D5 E5

burn - ing, \_\_\_\_\_ as the war mach - ine keeps turn - ing. \_\_\_\_\_

4 2 0 2

12 14  
12 14  
10 12 (12) \

0 (2)

D5 E5

Em

D5 E5

Death and ha - tred to man - kind, \_\_\_\_\_ pois - on - ing \_\_\_\_\_ their brain-washed

12 14  
12 14  
10 12 (12) \

12 14  
12 14  
10 12 (12) \

## Interlude

D5 E5

G5 F#5

F5

E5

minds. \_\_\_\_\_ Oh, Lord, yeah!

12 14  
12 14  
10 12 (12) \

17 16  
17 16  
15 14

15 14  
15 14  
13 12

12 (12) \

4th time, To Coda

1.

2.

D5 E5

G5 F#5

F5

E5

F5

E5

12 14  
12 14  
10 12 (12) \

17 16  
17 16  
15 14

15 14  
15 14  
13 12

12 (14)

15 14  
15 14  
13 12

14 14  
14 14  
12 12 (12) \

## Interlude

N.C.(E7#9)

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

12 12 12 (12) 12 12 12 12

0 0 0 0 0 0 3 0 0 0 0 0 0 3

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

12 12 12 (12) 12 12 12 12

0 0 0 0 0 0 3 0 0 0 0 0 0 3

Phasen

## Bridge

N.C.(E5)

Pol - i - ti - cians hide them - selves a - way, —

See additional lyrics

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

2 0 2 0 2 0 2 0

0 0 0 0 0 0 0 0

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

2 0 2 0 2 0 2 0

0 0 0 0 0 0 0 0

Why should they go out to fight?

P.M. P.M. P.M. P.M.

1/2 1/2

They leave that all to the poor! Yeah!

P.M. P.M. P.M. P.M.

1/2 1/2

**Interlude**

D5 E5 G5 F#5 F5 E5 D5 E5 G5 F#5

12 14 17 16 15 14 12 (12) 12 14 17 16 15 14

**Guitar Solo**  
N.C.(E5)

1. 2.

F5 E5 F5 E5

tr tr

15 14 12 (14) 15 14 12 12 0 11/12 12/11 0 11/7 0 7/5 0 5/7 7

Sheet music for guitar, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The music is divided into four systems, each consisting of a melodic line and a corresponding fretboard diagram.

**System 1:** The melodic line begins with a tremolo on a high note, followed by a series of eighth notes. The fretboard diagram shows a sequence of frets: (7) 7 5 0 5 7 7 7 11 0 11 12 0 12 11 0 11 12 0 12 14 14 12 14 12 14.

**System 2:** The melodic line continues with eighth notes and a triplet of eighth notes. The fretboard diagram includes a 1/4 note and a sequence of frets: 14 12 14 12 14 12 14 12 14 12 14 12 12 14 12 12 15 15 12 15 12 15 12 15 12 15 12.

**System 3:** The melodic line features a series of eighth notes and a tremolo. The fretboard diagram shows a sequence of frets: 15 12 14 12 15 12 14 12 15 12 14 12 14 12 15 15 15 15 (15) 12 15 12 14 12 15 15 12 15 14 12 14.

**System 4:** The melodic line continues with eighth notes and a tremolo. The fretboard diagram shows a sequence of frets: 15 12 14 14 (14) 12 12 14 12 14 14 10 12 10 10 12 12 12.

**System 5:** The melodic line features a series of eighth notes and a tremolo. The fretboard diagram shows a sequence of frets: 9 9 9 9 (9) 7 9 7 9 (9) 7 7 9 7 9 7 9 7 9.

First system of musical notation. The top staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff shows guitar fretboard diagrams with fingerings (1, 2, 3, 4, 5) and trills marked with 'tr' and wavy lines. The fret numbers are: 9 (9), 7 (9), 9 (9), 7 (9), 9 (9), 7 (9), 9 (9), 7 (9), 9 (9), 7 (9), 9 (9).

Second system of musical notation. The top staff continues the melodic line. The bottom staff shows guitar fretboard diagrams with fingerings and trills. The fret numbers are: 7 (9), 9 (9), 7 (9), 9 (9), 7 (9), 9 (9), 7 (9), 9 (9), 7 (9), 9 (9).

Third system of musical notation. The top staff shows a melodic line with a wavy line indicating a tremolo. The bottom staff shows guitar fretboard diagrams with fingerings and trills. The fret numbers are: 9, 9, 9, 9, (9), 9, 7, 7/9, 9, (9), 11/12, 12, 12, 11, 0, 11/7, 0, 7/5, 0, 5/7.

Fourth system of musical notation. The top staff shows a melodic line with a wavy line indicating a tremolo. The bottom staff shows guitar fretboard diagrams with fingerings and trills. The fret numbers are: 0, 6, (6), 6, (6), 6, (6), 6, (6), 0, 0, 6, (6), 6, (6), 6, (6), 6, (6), 0.

Fifth system of musical notation. The top staff shows a melodic line with a wavy line indicating a tremolo. The bottom staff shows guitar fretboard diagrams with fingerings and trills. The fret numbers are: 14, 14, 12, 14, 14, 12, 12, 12, 12, 10, 10, 10, 12, 14, 12, 14, 12, 14, 12, 10.

**E5** **D5** **E5** **D5**

*D.S. al Coda (take repeat)*



(D7)

let ring -----| let ring -----|

12 14 12 12 14 12 12 14 12 10 12 10 10 12 10 10 12 10

(C7)

let ring -----| let ring -----|

10 12 10 10 12 10 10 8 8 10 8 10 8 8 10 8 8 10 8

**B**

B5 C5 B5 Em D

let ring -----|

9 10 10 9 5 7 0 4 5 4 5 4 4 5 7 5

Em D Em

let ring -----| let ring -----|

5 7 0 0 4 5 7 7 7 4 5 7 5 7 4 5 4 5

D Em D

4 4 5 7 5 5 7 0 0 4 5 7 7 4 4 4 7

# C

N.C.(E5)

(D)

(E5)

(D)

(E5)

(D)

(E5)

(D)

# D

Em

D

Em

D

**E**

N.C.(Em7)

\**accel.*

\*Tape speeds up; last chord sounds 10 1/2 steps higher.

*Bridge* Time will tell on their power minds,  
Making war just for fun.  
Treating people just like pawns in chess,  
Wait till their judgment day comes. Yeah.

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